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SCHOOL OF MUSIC

ALL AT SEA

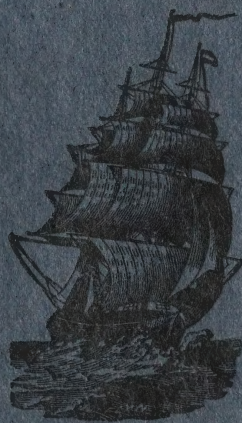
(A Gilbert & Sullivan Dream)

Operetta in Two Acts

By DAVID STEVENS

With Music from H. M. S. PINAFORE, PIRATES OF
PENZANCE, PATIENCE, IOLANTHE and MIKADO
arranged and adapted for this purpose

By HARVEY WORTHINGTON LOOMIS



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BOSTON

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All At Sea

(*A Gilbert & Sullivan Dream*)

In Two Acts

By DAVID STEVENS

With Songs and Choruses from *H. M. S. Pinafore*; *The Pirates of Penzance*;
Patience; *The Mikado* and *Iolanthe*, arranged and adapted for this
purpose by

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C. C. BIRCHARD & CO.
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4 sop
1 mezzo sop
2 altos.
6 bar-
3 ten
1 bass

ALL AT SEA

CHARACTERS

→ CAPTAIN CORCORAN	Of the good ship PINAFORE.	(Baritone)
→ SIR JOSEPH PORTER	First Lord of the Admiralty.	(Baritone)
RALPH RACKSTRAW	Able Seaman	(Tenor)
DICK DEADEYE	Boatswain.	
MIDSHIPMITE		
→ THE PIRATE KING	Chief of the PIRATES OF PENZANCE.	(Bass)
→ FREDERICK	A Pirate Apprentice.	(Tenor)
POLICE SERGEANT	Of the Metropolitan Force.	(Bass)
→ GROSVENOR	A Poet.	(Tenor)
→ STREPHON	An Arcadian Shepherd; (late Member of Parliament.)	(Baritone)
→ LORD CHANCELLOR		(Baritone)
→ MIKADO OF JAPAN		(Baritone)
→ POOH-BAH	A Great and Versatile Character.	
KOKO	Lord High Executioner.	(Baritone)
→ JOSEPHINE	CAPTAIN CORCORAN'S Daughter.	(Mezzo)
LITTLE BUTTERCUP	Candies, Fruits and Small Wares.	(Alto)
PATIENCE	} Friends of JOSEPHINE.	(Soprano)
MABEL		(Soprano)
PHYLLIS	A Former Shepherdess; wedded to STREPHON.	(Soprano)
FAIRY QUEEN	A Personage of Influence.	
YUM-YUM	} Three Little Maids from School; Wards of KOKO.	(Soprano)
PEEP-BO		(Alto)
PITTI-SING		(Mezzo)

A CHORUS comprising: The Crew of the PINAFORE; SIR JOSEPH'S Sisters, Cousins and Aunts; Policemen and Fairies.

SCENE: The Deck of the PINAFORE.

ACT I. Late afternoon and evening.

ACT II. Morning of the following day.

(The chorus may be as large as conditions permit, but should be in even numbers in each group, the number of Sisters, Cousins and Aunts corresponding with the number of Pirates; the same number of Fairies as of Crew. Eight Policemen will be adequate.)

THE STORY

ACT I

The good ship PINAPORE has set out on an expedition to capture the **PIRATES OF PENZANCE**. Through the hospitality of **CAPTAIN CORCORAN** and his daughter **JOSEPHINE**, a large party of guests are on board, including the **LORD CHANCELLOR**, **PATIENCE**, **MABEL**, **PHYLLIS**, **STREPHON**, the well-known poet, **GROSVENOR**, and the **FAIRY QUEEN**, with her attendant sprites. Most important of all is the **MIKADO OF JAPAN**, who is studying the manners and customs of the Europeans. With him are **POOH-BAH** and **KOKO**, Lord High Executioner, and his three wards, **YUM YUM**, **PITTI-SING** and **PEEP-BO**.

Through some misunderstanding, the **CAPTAIN** has sailed without **SIR JOSEPH PORTER**, First Lord of the Admiralty; but the latter, with his Sisters, Cousins and Aunts, has succeeded in overtaking the ship in his official barge and has joined the expedition.

It has been considered prudent by the authorities to include a squad of Policemen, led by an intrepid **SERGEANT**, and upon them **SIR JOSEPH** chiefly depends to capture the Pirates. The **LORD CHANCELLOR**, on the other hand, is convinced that legal proceedings directed against the offenders will prove irresistible. The **CAPTAIN** takes no definite stand, but seems to place considerable reliance on the **QUEEN OF THE FAIRIES**, who is known to be a person of uncommon resource.

Night comes and all retire except the **SERGEANT** and his gallant force, who remain on the alert. It presently appears that the Pirates have chosen this very night to attack the ship, and they soon come swarming over the side, taking the Police by surprise. The latter yield to superior numbers and the **CAPTAIN** and the others come hastily on deck to find the ship in the hands of the enemy. The **PIRATE KING**, however, proves to be of reasonable disposition and suggests nothing more alarming than ransom for the more distinguished members of the party and a matrimonial alliance between his pirate band and such eligible young ladies as happen to be present. By a singular coincidence the number of **SIR JOSEPH'S** Sisters, Cousins and Aunts (all unmarried,) exactly equals the number of unattached Pirates, so the **KING'S** proposal appears to be not unfeasible. Matters having been brought to this point, all retire again for the night and this time remain undisturbed.

ACT II

When morning breaks, the **CAPTAIN**, **LORD CHANCELLOR** and **SIR JOSEPH** call a conference of prisoners to devise ways and means to extricate themselves from their difficult situation. The Police have failed; so the **CHANCELLOR**, having issued an extremely powerful injunction, gives it to the **SERGEANT** to serve on the **PIRATE KING**, who has considerably withdrawn to another part of the ship.

At this point the **MIKADO** opportunely appears and, on being put in possession of the facts, immediately proposes his famous system of humane retribution in punishment of the Pirates as soon as they shall have been overcome by the **CHANCELLOR'S** legal proceedings. But this plan receives a set-back when the **SERGEANT** returns with the report that the injunction was treated with the utmost indifference by the **PIRATE KING** for reasons which the **LORD CHANCELLOR** himself could not lightly dismiss. Whereupon the **MIKADO**, with great good feeling, offers the professional services of his Lord High Executioner, **KOKO**, who is sent for at once. But here again are difficulties. **KOKO**, when he learns all the facts, declines to take any official action on grounds which are unassailable, and all are in despair until the **CAPTAIN** suddenly remembers the **FAIRY QUEEN**! She promptly appears and solves the whole difficulty in a perfectly reasonable manner to the satisfaction of everybody, including the Pirates, and all is well.

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ALL AT SEA

A Gilbert and Sullivan Dream

Libretto by
DAVID STEVENS

*Words of the songs taken from
the original operettas by
Sir William Schwenk Gilbert*

Music by
Sir ARTHUR SEYMOUR SULLIVAN

*Arranged and adapted
for this purpose by
Harvey Worthington Loomis*

PRELUDE

Allegretto pesante *L'istesso tempo*

ff *mp* *sff* *ff* *Red.* *p rit.* *Red.*

Andante

p dolce
espress.
mf
cresc. f
 Ped. *

The Andante section consists of 12 measures. The first system (measures 1-4) features a piano (*p*) and dolce marking. The second system (measures 5-8) includes an *espress.* marking and a crescendo leading to a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) continues the crescendo to a forte (*f*) dynamic, ending with a pedaling instruction and an asterisk.

Allegro moderato

f
 Ped. *
 Curtain
brill.
molto cresc.

The Allegro moderato section consists of 12 measures. The first system (measures 13-16) begins with a forte (*f*) dynamic. The second system (measures 17-20) includes a pedaling instruction and an asterisk. The third system (measures 21-24) is marked 'Curtain' and features a brilliant (*brill.*) and molto crescendo (*molto cresc.*) marking.

Nº1. WE SAIL THE OCEAN BLUE

3

(CREW)

Allegretto pesante

f

We— sail the o - cean blue And our

f

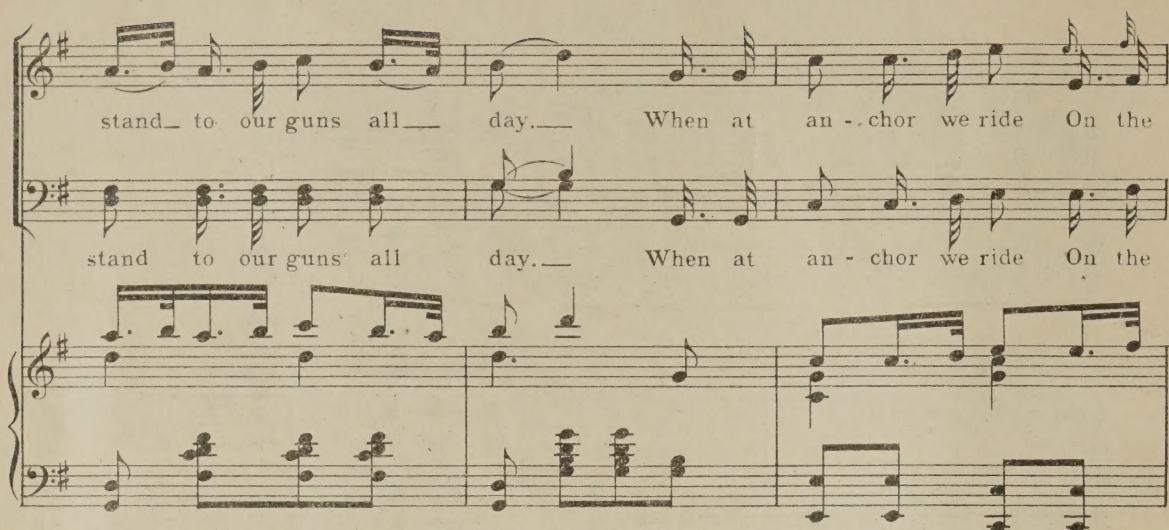
We— sail the o - cean blue And our

sau - cy ship's a beau - ty; We are so - ber men and true And at -

sau - cy ship's a beau - ty; We are so - ber men and true And at -

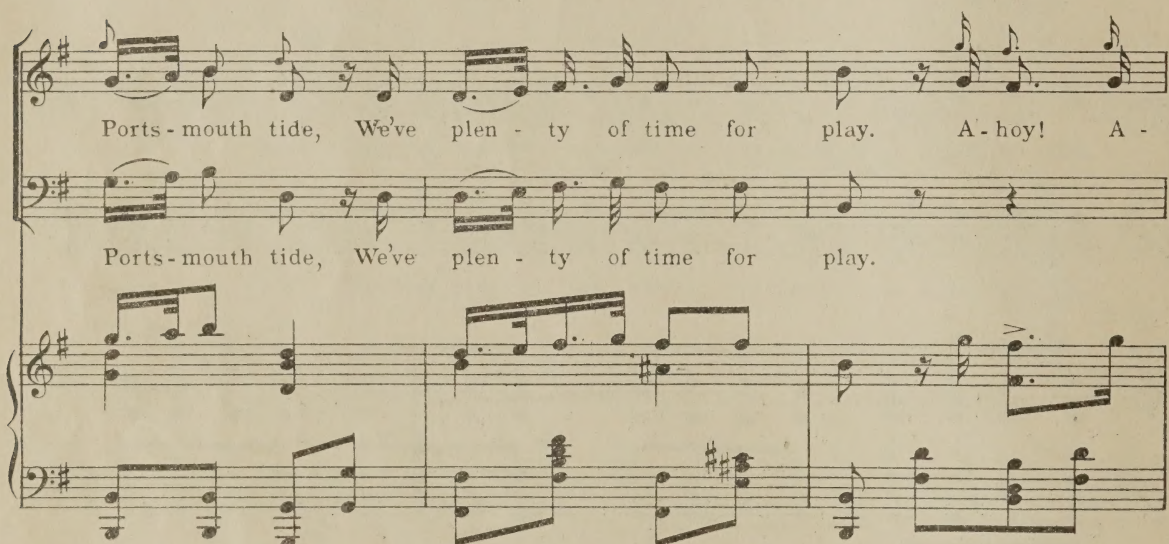
ten - tive to our du - ty; When the balls whis - tle free O'er the bright blue sea, We

ten - tive to our du - ty; When the balls whis - tle free O'er the bright blue sea, We



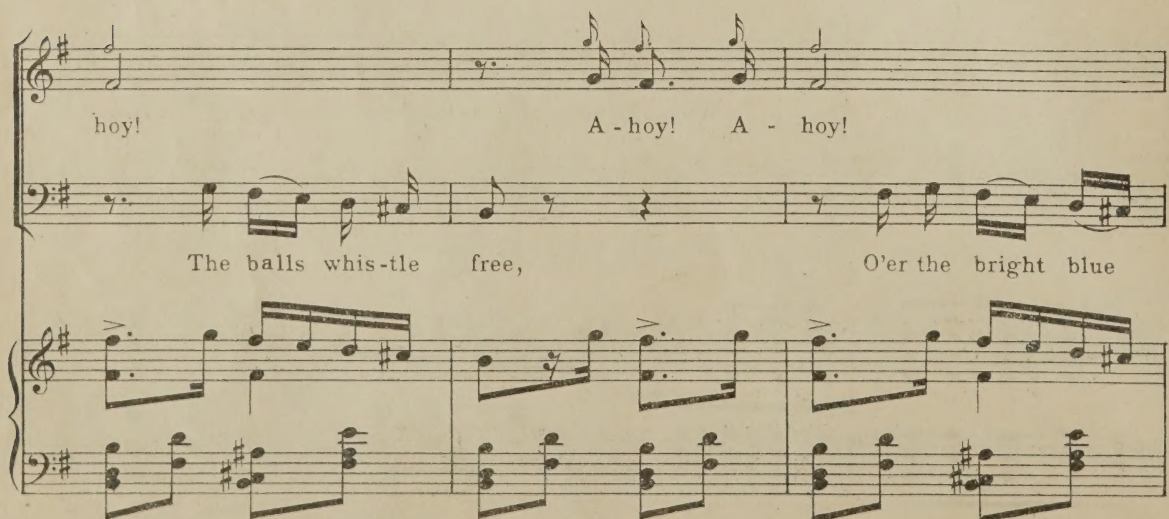
stand to our guns all day. When at an - chor we ride On the

stand to our guns all day. When at an - chor we ride On the



Ports - mouth tide, We've plen - ty of time for play. A - hoy! A -

Ports - mouth tide, We've plen - ty of time for play.



hoy! A - hoy! A - hoy!

The balls whis - tle free, O'er the bright blue

ff

We stand to our guns, to our guns all day. _____ We —

sea, We stand to our guns, to our guns all day. _____ We —

ff

sail the o - cean blue, And our sau - cy ship's a beau - ty; We're —

sail the o - cean blue, And our sau - cy ship's a beau - ty; We're —

so - ber men and true And at - ten - tive to our du - ty; Our

so - ber men and true And at - ten - tive to our du - ty; Our

sau - cy ship's a beau - ty; We're at - ten - tive to our du - ty; We're

sau - cy ship's a beau - ty; We're at - ten - tive to our du - ty; We're

ff

so - ber men and true, We sail the o - - - cean

so - ber men and true, We sail the o - - - cean

molto cresc. *fff*

blue.

blue.

brill.

No. 2. I'M CALLED LITTLE BUTTERCUP

7

(LITTLE BUTTERCUP AND CREW)

Allegretto

Piano introduction in 2/4 time, marked *f* (forte). The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on G2. The piece consists of 8 measures.

Mrs CRIPPS

Vocal and piano accompaniment for Mrs Cripps. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piece is in 2/4 time and marked *p* (piano). The lyrics are: "I'm called lit - tle But - ter - cup, Dear lit - tle But - ter - cup, Though I could".

Vocal and piano accompaniment for Mrs Cripps. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piece is in 2/4 time. The lyrics are: "nev - er tell why, But still I'm called But - ter - cup, Poor lit - tle".

Vocal and piano accompaniment for Mrs Cripps. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piece is in 2/4 time. The lyrics are: "But - ter - cup, Sweet lit - tle But - ter - cup, I. I've snuff and to -".

bac - cy, And ex - cel - lent jack - y; I've scis - sors and watch - es and knives.

I've rib - bons and la - ces to set off the fa - ces of pret - ty young

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've

cof - fee, Soft tom - my and suc - cu - lent chops. I've chick - ens and

co - nies, And pret - ty po - lo - nies, And ex - cel - lent pep - per - mint drops. ———

rall.

rall.

a tempo

— Then buy of your But-ter-cup, Dear lit-tle But-ter-cup, Sai-lors should nev-er be

CREW

We'll buy, buy, buy, buy. Sai-lors should nev-er be

a tempo

shy. — So buy of your But-ter-cup, Poor lit-tle But-ter-cup, Come, of your But-ter-cup,

shy. — We'll buy, — We'll buy, — Buy, of our But-ter-cup,

buy. —

buy. —

Nº 3. I AM THE CAPTAIN OF THE PINAFORE

(CAPTAIN CORCORAN and CREW)

Allegretto *Recit. CAPT. C.*

My

CREW *CAPT. C.*

gal-lant crew, good morn-ing! Sir, good-morn-ing! I hope you're all quite

CREW *CAPT. C.*

well. Quite well; and you, sir? I am in rea-son-a-ble health, And

CREW

hap-py to meet you all once more. you do us proud, sir!

ff
con 8va.....*con 8*.....

CAPT. C.
I am the cap - tain of the
p
8va.....*8va*

CREW
Pin - a - fore. And a right good cap - tain, too! *CAPT. C.* You're ver - y, ver - y good And,

CREW
be it un - der - stood, I com - mand a — right good crew. We're

ver - y, ver - y good, And, be it un - der - stood, He com - mands a right good

CAPT. C.

crew. Tho' re - lat-ed to a peer, I can hand, reef and steer, Or ship a sel - va -

The first system shows the vocal line for Captain C. in a treble clef with a key signature of one sharp (F#). The lyrics are "crew. Tho' re - lat-ed to a peer, I can hand, reef and steer, Or ship a sel - va -". The piano accompaniment is in a grand staff with a key signature of one sharp. The bass line is in a bass clef, and the treble line is in a treble clef.

gee; I am nev-er known to quail At the fu - ry of the gale, And I'm

The second system continues the vocal line for Captain C. with the lyrics "gee; I am nev-er known to quail At the fu - ry of the gale, And I'm". The piano accompaniment continues with the same key signature and instrumentation.

nev-er, nev-er sick at sea! What, nev-er? No, nev-er! What

The third system features a call-and-response between the Crew and Captain C. The Crew's part is in a treble clef, and Captain C.'s part is in a bass clef. The lyrics are "nev-er, nev-er sick at sea! What, nev-er? No, nev-er! What". The piano accompaniment continues with the same key signature and instrumentation.

CAPT. C. *CHORUS TENORS*
Hard-ly ev-er! He's hard-ly ev-er sick at

CREW *BASSES*
nev-er?

The fourth system features a call-and-response between Captain C., the Chorus Tenors, and the Crew/Basses. Captain C.'s part is in a treble clef, the Chorus Tenors' part is in a bass clef, and the Crew/Basses' part is in a bass clef. The lyrics are "Hard-ly ev-er! He's hard-ly ev-er sick at nev-er?". The piano accompaniment continues with the same key signature and instrumentation.

dim.

sea! Then give three cheers and one cheer more, For the hard-y cap-tain of the

dim.

Pin-a-fore! Then give three cheers and one cheer more, For the cap-tain of the *Pin-a-*

con 8va.....

fore!

con 8va.....

con 8va.....

No 4. PRITHEE, PRETTY MAIDEN

(PATIENCE AND GROSVENOR)

Allegretto *GROSVENOR*

1. Prith-ee, pret-ty maid-en,
2. Prith-ee, pret-ty maid-en,

mf *p*

prith-ee tell me true, (Hey but I'm dole-ful, wil-low, wil-low wa-ly!)
will you mar-ry me? (Hey but I'm dole-ful, wil-low, wil-low wa-ly!)

Have you e'er a lo-ver a-dang-ling af-ter you? Hey wil-low wa-ly O!
I may say at once I'm a man of prop-er-tee, Hey wil-low wa-ly O!

rall.

I would fain dis-cov-er If you have a lov-er, Hey wil-low wa-ly O!
Mon-ey, I de-spise it, But man-y peo-ple prize it, Hey wil-low wa-ly O!

rall.

PATIENCE

Gen-tle sir, my heart is fro-lic-some and free Hey but he's dole-ful,
Gen-tle sir, al-tho' to mar-ry I de-sign, Hey but he's dole-ful,

wil-low wil-low wa-ly! No-bo-dy I care for comes a-court-ing me—
wil-low wil-low wa-ly! As yet I do not know you and so I must de-cline,

Hey wil-low wa-ly O! No-bo-dy I care for
Hey wil-low wa-ly O! To oth-er peo-ple go you, As

Comes a-court-ing there-fore, Hey— wil-low wa-ly O!
yet I do not know you, Hey— wil-low wa-ly O!

№ 5. WE ARE DAINTY LITTLE FAIRIES

(FAIRIES)

Allegretto

FAIRIES

We are

dain-ty lit-tle fai-ries, Ev-er sing-ing, ev-er dan-cing; We in-

dulse in our va-ga-ries In a fash-ion most en-tran-cing. If you

ask the spe-cial func-tion Of our nev-er ceas-ing mo-tion,

We re - ply with some com - punc-tion That we have-n't an - y no - tion,

No we have-n't an - y no - tion! an - y no - tion!

Trip-ping hith - er, trip - ping thith - er, No - bo - dy knows why or

whith-er, We must dance and we must sing, Round a -

bout our fair - y ring.

Nº 6. A MAIDEN FAIR TO SEE

(RALPH and CREW)

Andante moderato

RALPH

Ped. *

maid - en fair to see, The pearl of min-strel - sy, A bud of blush - ing

beau - ty, For whom proud no - bles sigh, And with each oth - er vie To

con sva.

CREW *RALPH*

do her me - nial's du - ty. To do her me - nial's du - ty. A

*

suit - or low - ly born, With hope-less pas-sion torn, And poor be - yond - con -

pp

8va.....

ceal - ing, Hath dared for her to pine, At whose ex-alt - ed shrine A

f

world of wealth is kneel-ing. A world of wealth is kneel-ing. Un-

CREW *RALPH*

p *pp*

learn-ed he in aught Save that which Love hath taught, For Love hath been his

tu-tor; Oh, pit - y, pit - y me! The cap-tain's daugh-ter, she, And I, that low - ly

rall. *rall.*

rall. *rall.*

con 8va.....

suit - or! Oh, 'pit - y, pit - y me! The cap-tain's daugh-ter, she, And

CREW

And he, and he that

pp

I that low-ly suit - or!

low - ly suit - or!

3

Nº7(a) OVER THE BRIGHT BLUE SEA

(SISTERS, COUSINS and AUNTS) off stage

Andantino *p*

O - ver the bright blue sea — Comes Sir

p *cresc.*

f

Jo - - seph Por - ter, K. C. B., Wher - ev - er he may

f

go — Bang, bang the loud nine - pouñ - ders go;

f Shout— o'er the bright blue sea, — *p* For Sir Jo - seph Por - ter, K. C.

B. *f* Shout— o'er the bright blue sea — *p* For Sir

Jo - seph Por - ter, K. C. *dim.* *p* For Sir Jo - seph Por - ter, K. C.

B. *pp*

Nº7(b) ENTRANCE: NOW GIVE THREE CHEERS! (Chorus)
SONG: I AM THE MONARCH OF THE SEA

23

(Sir JOSEPH and CHORUS)

Moderato

DICK DEAD EYE

Now give three cheers, I'll lead the way, Hur - rah! Hur - rah!

CHORUS

Hur -

Hur -

Moderato

mf

ray! Hur - ray! Hur - ray!

ray! Hur - ray! Hur - ray!

f a tempo

Sir JOSEPH (Advancing to front of stage.)

Vivace

I am the mon - arch of the sea, The rul - er

p

of the Queen's Na - vee, Whose praise great Bri - tian

SISTERS etc.

loud - ly chants; And we are his sis - ters and his cous - ins and his aunts.

CHORUS
SOPRANOS

And {they we} are his sis - ters and his cous - ins and his aunts, His

TENORS & BASSES

And they are his sis - ters and his cous - ins and his aunts, His

sis - ters and his cous - ins and his aunts.

sis - ters and his cous - ins and his aunts.

Sir JOSEPH

When at an - chor here I ride, My

bos - om swells with pride, And I snap my fin-gers at a

SISTERS etc.

foe-man's taunts. And so do his sis-ters and his cous-ins and his aunts.

SOPRANOS

And so do his sis-ters and his cous-ins and his aunts, His

TENORS & BASSES

And so do his sis-ters and his cous-ins and his aunts, His

cresc.

sis - ters and his cous - ins and his aunts.

sis - ters and his cous - ins and his aunts.

f *p*

Sir JOSEPH

But when the breez - es blow, I

dim. *pp*

gen - er - al - ly go be - low. And seek the se - clu - sion that a

SISTERS, etc.

cab - in grants. And so do his sis - ters and his cous - ins' and his aunts.

SOPRANOS

cresc.

And so do his sis-ters and his cous-ins and his aunts, And so do his sis-ters and his

TENORS & BASSES

cresc.

And so do his sis-ters and his

cresc.

cous - ins and his aunts, His sis - ters and his cous - ins, Whom he

cous - ins and his aunts, His sis - ters and his cous - ins, Whom he

reck-ons up by doz - ens, and his aunts. _____

reck-ons up by doz - ens, and his aunts. _____

trem.

№8. WHEN THE FOEMAN BARES HIS STEEL

(SERGEANT MABEL and CHORUS)

Allegro marziale

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Allegro marziale*. The piano part features a strong bass line with frequent eighth-note patterns and chords in the right hand. Dynamics include *f* (forte) and *p* (piano). The vocal part for Sergeant Mabel and the Chorus enters in the fourth measure. The lyrics are: "When the foe-man bares his steel! Ta-ran - ta - ra, ta-ran - ta - ra, We un-". The vocal melody is in the bass clef, with the lyrics written below the notes. The piano accompaniment continues with a steady rhythm, including a *dim.* (diminuendo) marking. The score concludes with a final piano chord.

f *p* *f* *p*

SERG. *POLICEMEN* *SERG.*

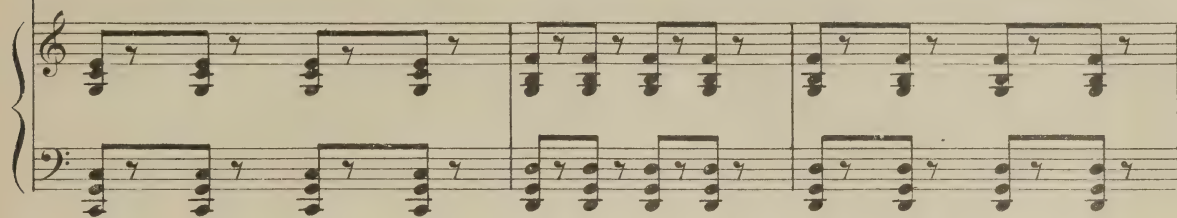
When the foe-man bares his steel! Ta-ran - ta - ra, ta-ran - ta - ra, We un-

dim. *p*

*POLICEMEN**SERG.**POL.*

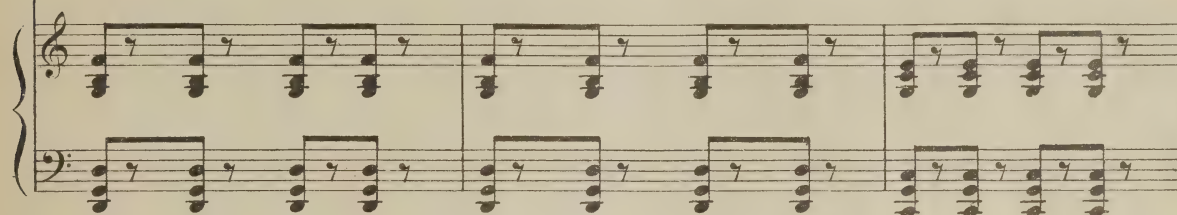
com-fort-a-ble feel! Ta-ran-ta-ra,

And we find the wis-est thing, Ta-ran-ta-

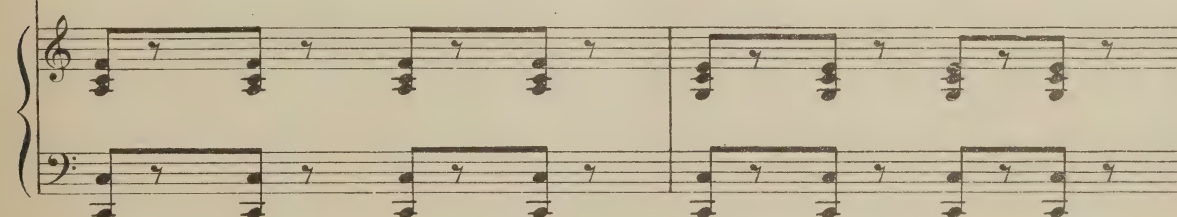
*SERG.**POL.**SERG.*

ra, ta-ran-ta-ra, Is to slap our chests and sing, Ta-ran-ta-ra,

For when

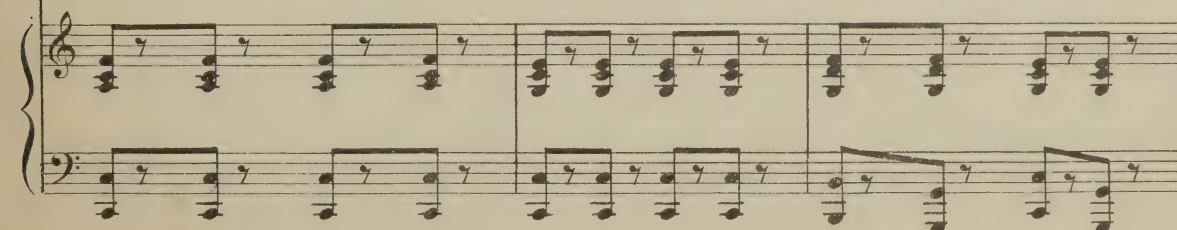
*POL.**SERG.*

threat-en'd with e-meutes, Ta-ran-ta-ra, ta-ran-ta-ra, And your

*POL.**SERG.*

heart is in your boots, Ta-ran-ta-ra,

There is noth-ing brings it round Like the



POL.

trump-ets mar-tial sound, Like the trump-et's mar - tial sound. Ta-ran-ta-ra, ta-ran - ta -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in bass clef and includes the lyrics 'trump-ets mar-tial sound, Like the trump-et's mar - tial sound. Ta-ran-ta-ra, ta-ran - ta -'. The piano accompaniment is written in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta -
ra, ra, ra, ra, ra, ra, ra, ra,

The second system continues the musical score. The vocal line has the lyrics 'ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta -' on the first line and 'ra, ra, ra, ra, ra, ra, ra, ra,' on the second line. The piano accompaniment continues with the same rhythmic pattern.

ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta -
ra, ra, ra, ra, ra, ra, ra, ra,

The third system continues the musical score. The vocal line has the lyrics 'ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta -' on the first line and 'ra, ra, ra, ra, ra, ra, ra, ra,' on the second line. The piano accompaniment continues with the same rhythmic pattern.

ra, ta-ran - ta-ra, ta-ran - ta - ra,
ra, ra, ra, ra, ra, ta-ran - ta-ra, ta-ran - ta -

The fourth system concludes the musical score on this page. The vocal line has the lyrics 'ra, ta-ran - ta-ra, ta-ran - ta - ra,' on the first line and 'ra, ra, ra, ra, ra, ta-ran - ta-ra, ta-ran - ta -' on the second line. The piano accompaniment continues with the same rhythmic pattern.

MABEL

ra, ra, ra, ta-ran - ta - ra!

Go — ye he - roes,

go — to glo - ry, Though — ye die in com-bat go - - ry!

Ye — shall live in song — and sto - ry, Go — to im-mor-tal - i -

ty. Go to death — and go to slaugh-ter;

Die, — and ev - 'ry Cor - nish daugh-ter With her tears your graves shall

p *cres -*

CHORUS of GIRLS

wa - - - ter! Go, ye he- roes, go and die! Go, ye he- roes, go — and

- cen - - do

f

SERG. POL.

die! Go, ye he- roes, go — and die! Though to us it's ev - i- dent, Ta- ran - ta -

mf *dim.*

SERG. POL.

ra, ta- ran - ta- ra, These at - ten - tions are well meant! Ta- ran - ta -

SERG. POL. SERG.

ra, Such ex- pres- sions don't ap- pear, Ta- ran - ta - ra, ta- ran - ta- ra, Cal- cu -

POL.

SERG.

lat - ed men to cheer, Ta-ran - ta - ra, Who are going to meet their fate In a

POL.

SERG.

high - ly ner-vous state; Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, Still to

POL.

us it's ev - i - dent These at - ten - tions are well meant! Ta-ran - ta -

SERG.

ra, ta-ran - ta - ra, ta-ran - ta - ra, We ob - serve too great a stress, On the

risks that on us press, And of ref - er - ence a lack, To our chance of com - ing back, Still, per-

haps it would be wise Not to carp or crit - i - cise, For it's

The first system of the musical score. The vocal line is in bass clef, and the piano accompaniment consists of a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "haps it would be wise Not to carp or crit - i - cise, For it's".

ve - ry ev - i - dent These at - ten - tions are well meant. Yes, it's

POL.

The second system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues in grand staff. The lyrics are: "ve - ry ev - i - dent These at - ten - tions are well meant. Yes, it's". The system is marked with the tempo instruction *POL.*

BASSES TENORS

ve - ry ev - i - dent These at - ten - tions are well meant.

The third system of the musical score. It features two vocal parts: BASSES and TENORS. The piano accompaniment continues in grand staff. The lyrics are: "ve - ry ev - i - dent These at - ten - tions are well meant." The system is marked with the tempo instruction *POL.*

dent, Ev - i - dent, Ah, yes, well meant!

yes, well meant, Ah, yes, well meant! When the

p

The fourth system of the musical score. It features two vocal parts: BASSES and TENORS. The piano accompaniment continues in grand staff. The lyrics are: "dent, Ev - i - dent, Ah, yes, well meant! yes, well meant, Ah, yes, well meant! When the". The system is marked with the tempo instruction *p*.

FULL CHORUS

35

Go ——— ye he - roes, go ——— to glo - ry!

Go ye he - - - roes,

foe - man bares his steel, Ta-ran - ta - ra, ta-ran - ta - ra! We un-

Though ——— ye die in com-bat go - - - ry,

go to ——— glo - - - ry!

com - fort - a - ble feel, Ta-ran - ta - ra! And we

Ye ——— shall live in song ——— and sto - ry,

ye shall, ye shall

find the wis - est thing, Ta-ran - ta - ra, ta-ran - ta - ra, Is to

Go ————— to im - mor - tal - i - ty! Go to

live in slo - ry, Go to

slap our chests and sing, Ta-ran - ta - ra, For when

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with triplets and a descending line. The middle staff is a vocal line in bass clef, providing a harmonic accompaniment. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth notes and a bass line with quarter notes. The lyrics are written below the vocal staves.

death, ————— and go to slaugh - ter;

death, and go to slaugh - ter; Die, and

threat - en'd with e-meutes, Ta-ran - ta - ra, ta-ran - ta - ra! And your

The second system of the musical score continues the composition. It features the same three-staff structure as the first system. The vocal lines continue with the same melodic and harmonic patterns, including triplets. The piano accompaniment maintains its rhythmic pattern. The lyrics are written below the vocal staves.

Die, ————— and ev - ry Cor - nish daugh - ter With her

ev - ry Cor - nish daugh - ter With her

heart is in your boots, Ta-ran - ta - ra! There is

The third system of the musical score concludes the page. It follows the same three-staff structure. The vocal lines end with a final melodic phrase, and the piano accompaniment provides a concluding rhythmic pattern. The lyrics are written below the vocal staves.

tears your grave shall wa - - - ter! Go, - ye

noth - ing brings it round Like the trump - et's mar - tial sound, Like the

The first system of the musical score. It consists of a vocal staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal line has a triplet of eighth notes at the end. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

he - roes, go and die! Go ye he - roes, go to

trump-et's mar-tial sound, Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

trump-et's mar-tial sound, Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra,

The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo).

im - mor-tal - i - ty! Go ye he - roes, go to

ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

ra, ra, ra, ra, ra, ra, ra, ra,

cen - - - -

The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment includes a *cres* (crescendo) marking.

im - mor - tal - i - ty! Tho' ye die in com - bat go - ry, Ye shall
 ra, ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra,
 ra, ra, ra, ta - ran - ta - ra, ra, ra, ra,

do *f*

live in song and sto - ry; Go to im - mor - tal - i -
 ra, ra, ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -
 ra, ra, ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

ty!
 ra!
 ra!

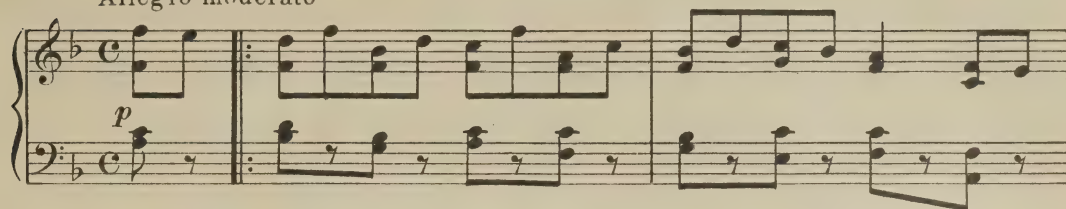
ff

Nº9. A POLICEMAN'S LOT IS NOT A HAPPY ONE

39

(SERGEANT and POLICEMEN)

Allegro moderato



SERGEANT

1. When a fel - on's not en - gaged in his en -
 2. When the en - ter - pris - ing bur - glar's not a -

ploy - ment,
 bur - gling,

Or ma - tur - ing his fe - lo - nious lit - tle
 When the cut - throat is - n't oc - cu - pied in

CHORUS of POLICEMEN

his en - ploy - ment,
 not a - bur - gling,

plans
 crime,

His ca - pa - ci - ty for in - no - cent en -
 He — loves to hear the lit - tle brook a -

lit - tle plans,
 pied in crime,

joy - ment, Is just as great as a - ny hon - est
gur - gling, And lis - ten to the mer - ry vil - lage

cent en - joy - ment,
brook a - gur - gling,

man's. Our feel - ings we with dif - fi - cul - ty
chime. When the cos - ter's fin - ished jump - ing on his

hon - est man's.
vil - lage chime.

smoth - er, When con - sta - bu - la - ry du - ty's to be
moth - er, He loves to lie a - bask - ing in the

cul - ty smoth - er,
on his moth - er,

done. } Oh, take one con - si - der - a - tion with an - oth - er, A po -
sun. }

to be done. } with an-oth-er!
in the sun. }

lice man's lot is not a hap-py one; When con - sta-bu-la-ry du-ty's to be

Ah, when con - sta-bu-la-ry du-ty's to be

done, to be done, The po - lice-man's lot is not a hap-py one, hap-py one!

done, to be done, The po - lice-man's lot is not a hap-py one, hap-py one!

No 10. THE LAW IS THE TRUE EMBODIMENT

(LORD CHANCELLOR, Sir JOSEPH and CAPTAIN)

Allegro vivace

LORD CHAN.

1. The
2. But
3. And

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) starts with a forte (ff) dynamic, featuring a bass line with eighth notes and a treble line with chords. The system concludes with a piano (p) dynamic marking.

The second system of the musical score. The vocal line continues with the lyrics: "Law is the true em - bo - di - ment Of ev - 'ry-thing that's though the com - pli - ment im - plied In - flates me with le - ev - 'ry one who'd mar - ry a ward, Must come to me for". The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment in the treble.

The third system of the musical score. The vocal line continues with the lyrics: "ex - cel - lent. It has no kind of fault or flaw, And git - i - mate pride, It nev - er - the - less can't be de - nied, That it my - ac - cord, And in my court I sit all day". The piano accompaniment continues with the same rhythmic pattern.

I, my lords, em - bo - dy the Law.
has its in - con - ve - ni - ent side.
Giv - ing a - gree - a - ble girls - a - way;

The
For I'm
With

con - sti - tu - tion - al guar - dian I Of pret - ty young Wards in
not so old and I'm not so plain, and I'm quite pre - pared to
one for him - and one for he, And one - for you and

Chan - ce - ry, All ve - ry a - gree - a - ble girls and none Are
mar - ry a - gain, But there'd be - the deuce to pay in the Lords If I
one for ye, And one - for thou and one for thee, But

o - ver the age of twen - ty - one.
fell - in love with one of my wards!
nev - er, oh, nev - er a one for me!

A Which plea - sant oc - cu - pa - tion for A
Which rath - er tries my tem - per, for I'm
is ex - as - per - at - ing, for A

ALL
rath - er sus-cep-ti-ble Chan - cel - lor! A plea - sant oc - cu -
such a sus-cep-ti-ble Chan - cel - lor! Which rath - er tries his
high - ly sus-cep-ti-ble Chan - cel - lor! Which is ex - as - per -

pa - tion for A rath - er sus-cep-ti-ble Chan - cel - lor!
tem - per for He's such a sus-cep-ti-ble Chan - cel - lor!
at - ing, for a high - ly sus-cep-ti-ble Chan - cel - lor!

DANCE
f

repeat ad lib.

Nº 11. NONE SHALL PART US (PHYLLIS and STREPHON)

45

Andante non troppo lento

Piano introduction in 3/4 time, key of D major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present.

PHYLLIS

Vocal line for Phyllis and piano accompaniment. The vocal melody is in 3/4 time, key of D major. The piano accompaniment consists of chords and single notes. A piano (*p*) dynamic marking is present.

1. None shall part us from each oth - er, One in life and death are
Strephon 2. All in all since that fond meet - ing When, in joy, I woke to

Vocal line for Strephon and piano accompaniment. The vocal melody is in 3/4 time, key of D major. The piano accompaniment consists of chords and single notes.

we: All in all to one an - oth - er, I to thee and thou to
 find Mine the heart, with - in thee beat - ing, Mine the love that heart en -

Vocal line for Phyllis and piano accompaniment. The vocal melody is in 3/4 time, key of D major. The piano accompaniment consists of chords and single notes.

me! — All in all to one an - oth - er, I to thee and thou to
 shrined! Mine the heart with - in thee beat - ing, Mine the love that heart en -

me! shrined! Thou the tree and I the flow - er,
Thou the stream and I the wil - low;

I the tree, Thou the flow - er;
I the stream, Thou the wil - low;

pp

Thou the i - dol; I the throng; Thou the day and
Thou the sculp - tor; I the clay; Thou the o - cean;

I the i - dol, Thou the throng; I the day and
I the sculptor, Thou the clay; I the o - cean;

f
cresc.

1st time

I the hour, Thou the sing - er; I the song!
I the bil - low, Thou the sun - rise; I the

thou the hour, I the sing - er; thou the song!
thou the bil - low, I the sun - rise; thou the

dim. *p*

2^d time

day! Thou the stream and I the wil - low, Thou the sculp - tor;

day! I the stream and thou the

I the clay; Thou the o - cean, I the bil - low,

wil - low, I the o - cean, thou the bil - low,

Thou the sun - rise, I the day!

I the sun - rise, Thou the day!

No 12. THE MAGNET AND CHURN

(GROSVENOR, PATIENCE, MABEL, JOSEPHINE and RALPH)

Allegretto

Piano introduction in B-flat major, 2/4 time. The piece begins with a forte (*ff*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

GROSVENOR

1. A mag - net hung in a
2. The i - ron and steel ex -

p

The vocal melody enters on the first line of the lyrics. The piano accompaniment consists of chords and single notes in the right hand, and a simple eighth-note bass line in the left hand. The dynamic is piano (*p*).

hard-ware shop, And all a - round was a lov - ing crop Of scis - sors and nee - dles,
pressed sur - prise, The nee - dles o - pen'd their well - drill'd eyes, The pen - knives felt "shut -

The vocal melody continues with the second line of the lyrics. The piano accompaniment remains consistent with the previous section, providing harmonic support for the vocal line.

nails and knives, Of - fer - ing love for all — their lives;
up," no doubt, The scis - sors de - clar'd them selves — "cut — out,"

mf

The vocal melody concludes the third line of the lyrics. The piano accompaniment features a more active bass line in the final measures. The dynamic is mezzo-forte (*mf*).

But for i - ron the mag-net
The — ket-tles they boild with

p

felt no whim,
rage 'tis said,

Tho' he
While—

mf *p*

charm-ed i - ron, it charmed not him, From nee - dles and nails and
ev - 'ry nail went off its head, And hith-er and thith-er be -

knives he'd turn, For he'd set his love — on a Sil - ver
gan to roam, Till a ham-mer came up — and — drove them

cre - scen - do

p

THE OTHERS

GROSVENOR

Churn!
home!

A Sil - ver Churn!
It drove them home? A It

Sil - ver Churn!
drove them home!

His_ most æs-the-tic, ver-y mag-ne-tic_
While this mag-net-ic, per-i-pa-tet-ic_

Fan - cy took this_ turn: "If I can whee-dle A
lov-er he lived to_ learn By no en-deav-er Can

knife or a nee - dle, Why not a Sil - ver Churn?" His_
Mag - net_ ev - er at - tract a Sil - ver Churn! While_ ALL

most aes - the - tic, — Ver - y mag - ne - tic — Fan - cy took this —
 this mag - net - ic, — per - i - pa - tet - ic — lov - er he lived to —

turn: "If I can whee - dle A knife or nee - dle,
 learn, By no en - deav - or Can Mag - net ev - er at -

Why not a Sil-ver Churn?"
 tract a — Sil-ver Churn!
 (DANCE)
 ff

No. 13. WITH CAT-LIKE TREAD

(PIRATES)

Allegro marziale

The piano introduction consists of three measures. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes and quarter notes, accented with 'fz' (forzando) in the second, third, and fourth measures.

PIRATES

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "With cat-like tread up-on our prey we steal; In". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamics *fz* (forzando) and *p* (piano) alternating.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "silence dread our cautious way we feel! No sound at all, we". The piano accompaniment continues with the same rhythmic pattern, with dynamics *p* and *ffz* (forzando fortissimo) alternating.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "nev-er speak a word, A fly's foot-fall would be dis-". The piano accompaniment continues with the same rhythmic pattern, with dynamics *p* and *ffz* alternating.

tinct - ly heard! *POLICEMEN* So stealth-i-

Ta-ran-ta - ra, ta-ran-ta - ra!

8va

ly the pi-rates creep, While all a - board are sound a-sleep.

p All hands are down be - low,

pp Ra, ra, ra, ra, ra, ra, ra, ra,

Nev - er was a neat - er Cap-ture, or com-plet - er; Here is an

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

First system of music. The vocal line (treble and bass staves) has the lyrics: "eas - y foe, He is ours with-out a blow!". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The bass line of the piano part includes the lyrics: "ra, ra, ra, ra, ra, ra, ra, ra, ra!". A triplet of eighth notes is marked with a "3" above it in the final measure of the piano part.

Second system of music. The vocal line has the lyrics: "All hands are down be - low, Nev - er was a neat - er". The piano accompaniment continues with a similar rhythmic pattern. The bass line of the piano part includes the lyrics: "Ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,". A piano dynamic marking "*p*" is present at the beginning of the piano part.

Third system of music. The vocal line has the lyrics: "Cap-ture, or com-plet - er; Here is an eas - y foe". The piano accompaniment continues. The bass line of the piano part includes the lyrics: "ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,". A piano dynamic marking "*p*" is present at the beginning of the piano part. A crescendo marking "*cresc.*" is placed above the piano part in the final measure.

He is ours with-out a blow! With cat-like tread up-on our
 ra, Ta-ran-ta-ra, ra, ra, ta-ran-ta-ra, Ta-ran-ta-

ff

8va

prey we steal; in si-lence dread our cau-tious
 ra, ra, ra, Ta-ran-ta-ra, Ta-ran-ta-

ff

8va

way we feel!
 ra, ra, ra!

ff

ffz ffz

Nº 14. FINALE: HERE'S A FIRST RATE OPPORTUNITY

Allegro risoluto

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a bass line with chords and single notes. A forte (f) dynamic marking is present at the beginning.

MEN (Principals and Cho.)

First line of the vocal melody and piano accompaniment. The vocal line (bass clef) begins with a rest followed by the lyrics. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

Here's a first rate op-por - tu-ni - ty To get mar-ried with im -

Second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the harmonic structure.

pu-ni-ty And in - dulse in the fe - lic - i - ty Of im - bound-ed do - mes -

Third line of the vocal melody and piano accompaniment. The vocal line concludes the phrase with the lyrics. The piano accompaniment provides a final harmonic setting.

tic-i - ty. We shall quick-ly be-par - son-i-fied, Con-ju - gal-ly mat - ri -
You

mon-i-fied By a doc-tor of di-vi-ni-ty Who is lo-ca-ted in this vi-

GIRLS (Principals & Cho.)

cin-i-ty. We have mixed our op-por-tu-ni-ty Of es-cap-ing with im-

pu-ni-ty, So fare-well to the fe-lic-i-ty of our maid-en do-mes-

tic-i-ty. We shall quick-ly be par-son-i-fied, Con-ju-gal-ly mat-ri-

mon-i-fied By a doc-tor of di-vi-ni-ty Who is lo-ca-ted in this vi-

ENSEMBLE

ci-ni-ty, By a doc-tor of di-vi-ni-ty Who re-sides in this vi-

ci-ni-ty, By a doc-tor, a doc-tor, a doc-tor of di-vi-ni-ty,

of di-vi-ni-ty.

Vivace
ff
Led. *

L. H.
Led. *

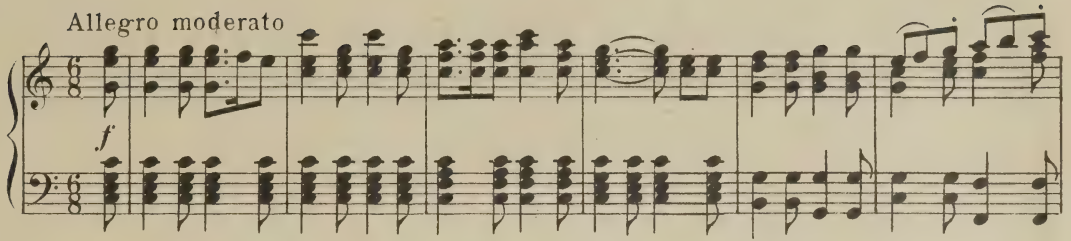
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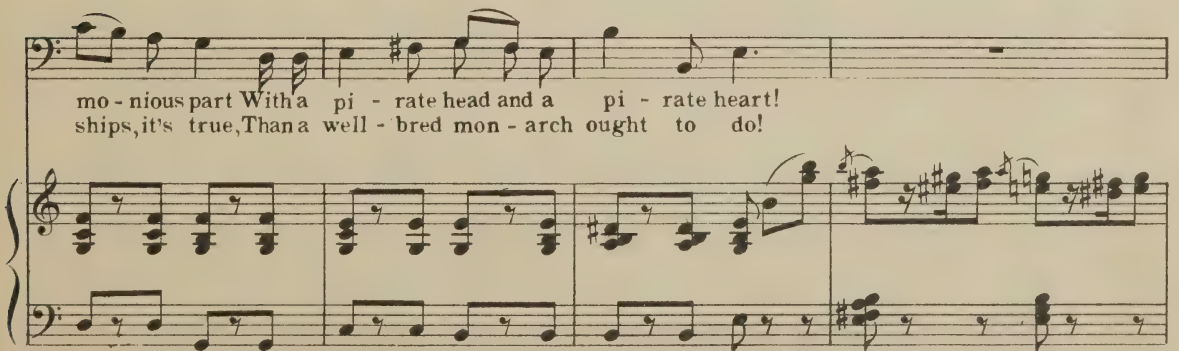
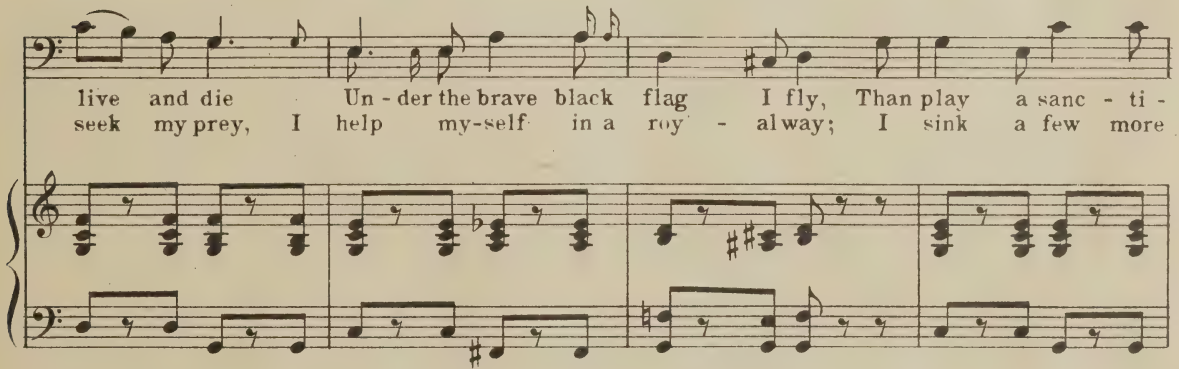
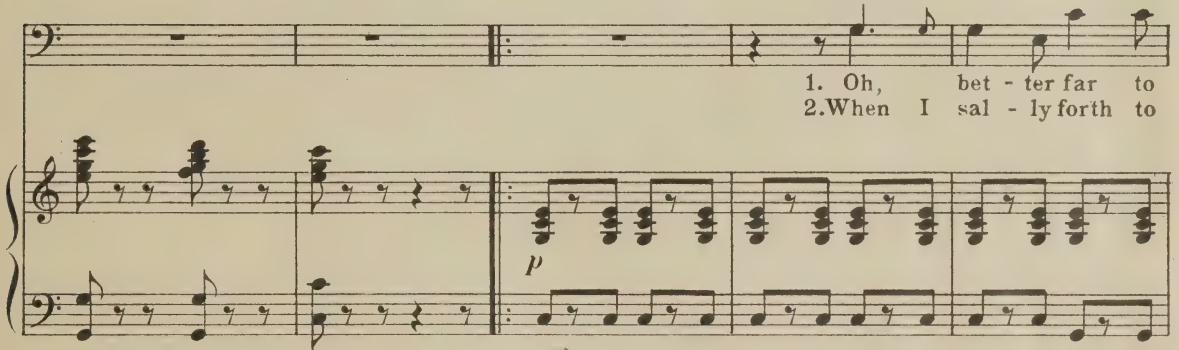
No 15. I AM A PIRATE KING

(PIRATE KING & PIRATES)

Allegro moderato



KING



A-way to the cheat-ing world go you,
But ma-ny a king on a first-class throne,

Where pi-rates all are well-to-do, But I'll be true to the
If he wants to call his crown his own, Must man-age some-how

song I sing, And live and die a Pi-rate King,
to get through More dir-ty work than ever I do, For I am a Pi-rate

King! And it is, it is a

glo-rious thing to be a Pi-rate King! For I am a Pi-rate

King! _____ And it is, it is a glo-rious thing to

PIRATE *f*

You are! Hur-rah for the Pi - rate King! _____

f *p*

(Pause 2nd verse only.)

be a Pi - rate King! Hur-rah for the Pi - rate

It is! Hur - rah for our Pi - rate King! Hur-rah for the Pi - rate

f

King! _____

King! _____

f

No. 16. THREE LITTLE MAIDS

Trio

(YUM-YUM, PEEP-BO and PITTI-SING) with CHORUS

Allegretto grazioso

p staccato

Three lit-tle maids from school are we, Pert as a school-girl well can

be, Fill'd to the brim with girl-ish glee, — Three lit-tle maids from

YUM-YUM

school! Ev-ry - thing is a source of - fun.

The musical score for 'YUM-YUM' consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, featuring a melody of eighth and sixteenth notes. The piano accompaniment is on two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a steady eighth-note bass line. The key signature has one sharp (F#), and the time signature is 2/4.

PEEP-BO

No - bo-dy's safe, for we care for none!

The musical score for 'PEEP-BO' features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melody with eighth and sixteenth notes. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The key signature has one sharp (F#), and the time signature is 2/4.

PITTI-SING

Life is a joke that's just be - gun!

The musical score for 'PITTI-SING' includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, with a melody of eighth and sixteenth notes. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The key signature has one sharp (F#), and the time signature is 2/4.

TRIO

Three lit - tle maids from school.

The musical score for 'TRIO' features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melody with eighth and sixteenth notes. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The key signature has one sharp (F#), and the time signature is 2/4. A piano (p) dynamic marking is present in the piano part.

ALL

Three lit - tle maids who, all un - wa - ry,

Come from a la - dies' se - mi - na - ry, Freed from its ge - nius

tu - te - la - ry, *p* Three lit - tle maids from school,

p

b#

f Three lit - tle maids from school.

YUM-YUM *PEEP-BO*

One lit-tle maid is a bride, Yum-Yum, Two lit-tle maids in at - ten-dance come,

p

PITTI SING *TRIO*

Three lit-tle maids is the to - tal sum, Three lit - tle maids from school.

YUM-YUM

From three lit-tle maids take me a-way—

*PEEP-BO**PITTI SING*

Two lit-tle maids re-main, and they Won't have to wait ve-ry long, they say—

TRIO

Three lit-tle maids from school!

CHORUS of GIRLS

Three lit-tle maids from school.—

Three lit-tle maids who all un - wa - ry, Come from a la - dies' se - mi - na - ry,

p

Freed from its ge - nius tu - te - la - ry, *p* Three lit - tle maids from

school, *f* Three lit - tle maids from school.

b#

b#

No 17. (a) ENTRANCE OF MIKADO

Allegro

ff

(Mikado Enters)

No 17. (b) MY OBJECT ALL SUBLIME

(MIKADO and CHORUS)

Allegro

MIKADO

ff

A

p

more hu-mane Mi - ka - do ne-ver Did in Ja-pan ex - ist, _____ To

no - bo - dy se - cond, I'm cer - tain - ly rec - kon'd A true phil - an - thro -

pist — It is my ve - ry hu - mane en - deav - our To make, to some — ex -

tent — Each e - vil liv - er A run - ning ri - ver Of harm - less mer - ri -

rall.

ment. — My ob - ject all sub - lime — I shall a - chieve in

a tempo

time To let the pun-ish-ment fit the crime, The pun-ish-ment fit the

crime; And make each pris - 'ner pent Un - wil - ling - ly re - pre -

sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

ment! In

p

this most en - ter - tain - ing Case of a guilt - y Pi - rate King, — To

p

Musical score for "The Old Folks at Home" (Swanee Song). The score is in 3/4 time, key of D major (two sharps). It features a vocal melody and a piano accompaniment. The lyrics are: "pun-ish him queer-ly, As well as se-vere-ly, Is quite the ob-vi-ous".

thing. So ev - 'ry day of his life, a girl with a blank sub - scrip - tion

list. Shall ask him 'to head it Be - fore he has read it, And

weep if he dare re - sist. And ev - 'ry night he'll be made to dine at So -

ci - e - ty's rich - est Caf - é, Eat - ing truf - fles and ic - es Re - gard - less of pric - es And

al - ways have to pay! And when he tries to make his es - cape, Of his

cash al - most be - reft, The wait - er and floor - man, The hat - girl and door - man Will

rall. *a tempo*

take what-ev-er is left! My ob-ject all sub-lime I shall a-chieve in

time— To let the pun-ish-ment fit the crime—the pun-ish-ment fit the

crime; And make each pris-'ner pent Un-wil-ling-ly re-pre-

sent A source of in-no-cent mer-ri-ment, Of in-no-cent mer-ri-

CHORUS

ment. His ob - ject all sub - lime He

His ob - ject all sub - lime He

ff

will a-chieve in time— To let the pun - ish ment

will a-chieve in time— To let the pun - ish ment

fit the crime, The pun - ish-ment fit the crime; And make each pris - 'ner

fit the crime, The pun - ish-ment fit the crime; And make each pris - 'ner

pent Un - wil - ling - ly re - pre - sent A

pent Un - wil - ling - ly re - pre - sent A

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal parts enter with the word 'pent' on a half note, followed by 'Un - wil - ling - ly re - pre - sent' over a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

The second system continues the vocal melody and piano accompaniment. The vocal parts sing 'source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -'. The piano accompaniment maintains its rhythmic pattern with eighth-note bass and chords.

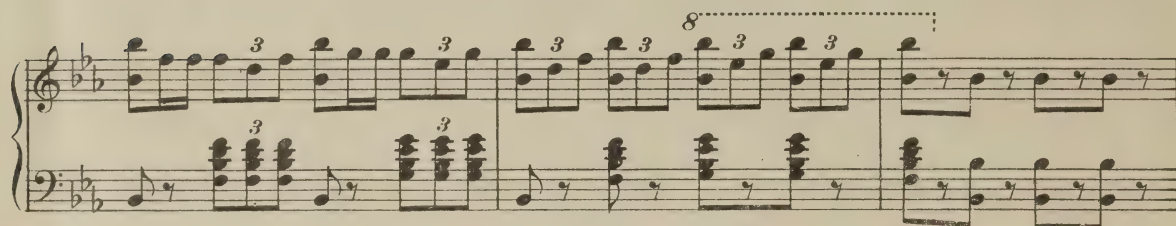
ment.

ment.

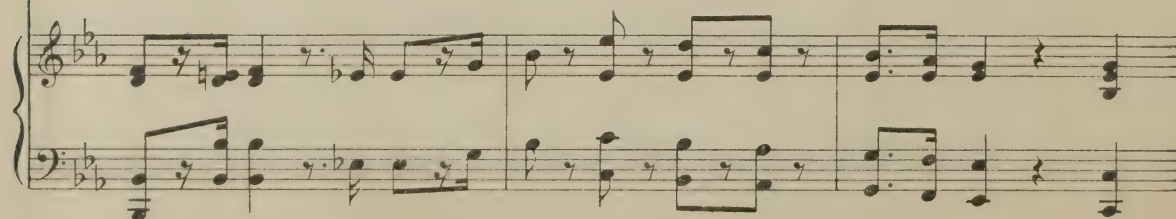
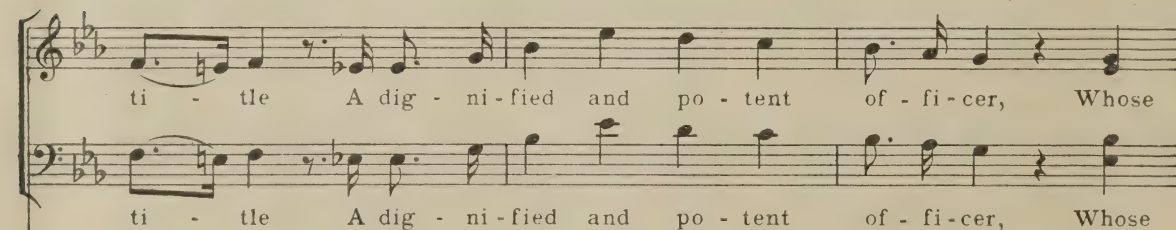
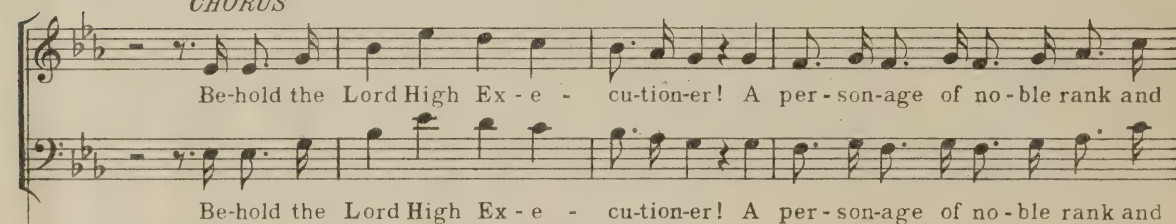
The third system shows the vocal parts ending with 'ment.' on a half note. The piano accompaniment continues for several measures, marked with a forte (*f*) dynamic and an 8-measure repeat sign. It concludes with a final chord.

№ 18. BEHOLD THE LORD HIGH EXECUTIONER (CHORUS)

Allegro marziale (♩ = 144)



CHORUS



functions are par-tic - u - lar - ly vi - tal. De-fer, — de - fer — To the

functions are par-tic - u - lar - ly vi - tal. De-fer, — de - fer — To the

Lord High Ex - e - cu-tion-er! De-fer, — de - fer, — To the

Lord High Ex - e - cu-tion-er! De-fer, — de - fer, — To the

no-ble Lord, to the no-ble Lord, To the Lord High Ex - e - cu - tion - er!

no-ble Lord, to the no-ble Lord, To the Lord High Ex - e - cu - tion - er!

No 18 (b) TAKEN FROM A COUNTY JAIL

(KO KO and CHORUS)

KO-KO

Tak-en from the coun-ty jail By a set of cu - rious

p

chances, Lib-er-a-ted then on bail On my own re-cog - ni -

zan-ces; Waft-ed by a fav - 'ring gale, As one some-times is in

tran-ces, To a height that few can scale, Save by long and wea-ry

dan-ces; Sure-ly nev-er had a male, Un-der such like cir-cum-

stan-ces, So ad-ven-tur-ous a tale, Which may rank with most ro-

KO-KO
man-ces, Ta-ken from the coun-ty jail,

CHORUS
Ta-ken from the coun-ty
Ta-ken from the coun-ty

p stacc.

By a set of cu - rious chan - ces, Sure-ly, nev - er had a
jail, Lib - er - a - ted then on bail Sure-ly, nev - er
jail, Lib - er - a - ted then on bail Sure-ly, nev - er

male So ad - ven - tur - ous a tale.
had a male So ad - ven - tur - ous a tale. De-
had a male So ad - ven - tur - ous a tale. De -

fer, de - fer, To the Lord High Ex - e -
fer, de - fer, To the Lord High Ex - e -

cu - tion-er! De - fer de - fer To the

cu - tion-er! De - fer de - fer To the

no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -

no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -

er!

er!

ff

Red.

№19. AH, LEAVE ME NOT ALONE!

(MABEL and FREDERICK)

Allegro

Andante

Mabel 1. Ah, leave me not to pine A-lone and
Fred. 2. Ah, I must leave thee here In end-less

pp dolce

— in ac - cents clear This joy - ous round - e -
 — in al - tered tone This wear - y round - e -

lay: } He loves thee he is here! Fal
 lay: }

la la la, Fal la la la! He loves thee he is *rall.*

cresc. *dim.*

(upper notes by Fred.)

here! Fal la la la, Fal la!

p

No 20 TIT WILLOW

(KOKO. FRED. MABEL)

Andante espressivo

TRIO

1. On a
2. He —
3. Now I

tree by a riv - er a lit - tle tom - tit Sang —
slapp'd at his chest as he sat on the bough, Sing - ing
feel just as sure as I'm sure that my name Is - n't

ALL TRIO

"Wil - low, tit - wil - low, tit - wil - low!" And I
"Wil - low, tit - wil - low, tit - wil - low!" And a
"Wil - low, tit - wil - low, tit - wil - low!" That 'twas

said to him, Dick - y - bird, why do you sit Sing-ing
cold per - spi - ra - tion be - span - gled his brow, Oh, —
blight - ed af - fec - tion that make him ex - claim, "Oh —

ALL

TRIO

"Wil-low, tit-wil-low, tit - wil-low?" "Is it weak-ness of in - tel-lect
 "Wil-low, tit-wil-low, tit - wil-low?" He — sobbd as he sigh'd, and a
 "Wil-low, tit-wil-low, tit - wil-low?" And if she re-mains cal - lous and

bird - ie?" I cried, "Or a ra - ther tough worm in your
 gur - gle he gave, Then he threw him - self in to the
 ob - du - rate, I shall per - ish as he did and

lit - tle in - side?" With a shake of his poor lit - tle
 bil - low - y wave, And an ech - o a - rose from the
 she will know why, Tho' I prob - a - bly shall not ex -

ALL

1. 2.

last time

head he re - plied, "Oh wil-low, tit-wil-low, tit - wil-low!"
 su - i - cides grave: "Oh wil-low, tit-wil-low, tit - wil-low!"
 claim, as I die, "Oh wil-low, tit-wil-low, tit - wil-low!"

Fwd.



FINALE
 Nº21. ALTHOUGH OUR DARK CAREER, etc.
 (ENSEMBLE)

Moderato *KING*

Al - though our dark ca - reer some-times in - volves the crime of

steal-ing, We rath - er think that we're not al - to - geth-er void of

feel-ing; Al - though we live by strife we're al-ways sor - ry to be -

gin it: For what, we ask, is life, with-out a touch of poet-ry in it?

CHORUS

ff

Hail, po - et - ry, thou heav'n - born maid! Thou gild - est

ff (Voices only)

e'en the Pi - rate's trade. Hail flow - ing fount of sen - ti -

ment, all hail! All hail! di - vine e - mol - li -

Molto vivace

ent. _____

Molto vivace

Then

Allegro con brio

give a cheer for the Fair - y Queen, Whose won - der - ful wis - dom we

Allegro con brio

all have seen; An - oth - er cheer for the ship and crew, And

one for the king and the pi - rates, too!

Allegro risoluto

Here's a

Allegro risoluto

first - rate op - por - tu - ni - ty To get mar - ried with im -

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. It continues with an eighth note E, a quarter note F#, and a half note G. The piano accompaniment features a steady bass line of quarter notes G, A, B, and C, with chords of G, A, B, and C in the right hand.

pu - ni - ty And in - dulse in the fe - lic - i - ty of un -

The second system continues the musical score. The vocal line starts with a quarter note D, followed by quarter notes E, F#, and G, then a half note A. It continues with an eighth note B, a quarter note C, and a half note D. The piano accompaniment continues with the same bass line and chords in the right hand.

bound - ed do - mes - tic - i - ty We shall quick - ly be par -

The third system concludes the musical score. The vocal line starts with a quarter note E, followed by quarter notes F#, G, and A, then a half note B. It continues with an eighth note C, a quarter note D, and a half note E. The piano accompaniment continues with the same bass line and chords in the right hand.

son - i - fied, Con-jug - al - ly mat - ri - mon - i - fied By a

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves have lyrics underneath them. The piano accompaniment features a melody in the right hand and chords in the left hand. The key signature has one sharp (F#).

doc - tor of di - vin - i - ty Who is lo - ca - ted in this vic -

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are placed below the vocal staves. The piano accompaniment continues with a melody and chords. The key signature remains one sharp (F#).

in - i - ty, By a doc - tor of di - vin - i - ty Who re - sides in this vic -

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are placed below the vocal staves. The piano accompaniment continues with a melody and chords. The key signature remains one sharp (F#).

in-i - ty, By a doc-tor, a doc-tor, a doc - tor of di - vin-i - ty

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

All at sea! _____

Presto

ff

This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics "All at sea!" and a piano accompaniment. The fourth system continues the piano accompaniment, marked "Presto" and "ff".

This system contains the fifth and sixth systems of music. The fifth system continues the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The sixth system continues the piano accompaniment, ending with a double bar line and a repeat sign.